



THE week which closes tonight will not go down in history as one that managers had any cause to gloat over. Both the high priced houses had the inevitable experience with the "road show"—a No. 2 company sent out to travel on the reputations achieved by No. 1. Once in a while, a Broadway success may be decided enough to warrant that step on the part of the eastern proprietors, but "Seven Days" and "Going Some" hardly belong in the category. As for the local manager, he can only sit still, groan and take what is sent him, it would seem, however, that a few such box office experiences as we have had this week when compared with those of the few instances where the west has been sent the original companies—vide Henry Miller, "The Prince of Pilsen," "The Battle" and "The Eastest Way"—would open the eyes of the booking managers in New York. The Orpheum returns all the week have simply spelled the one word—dividends. As for the Garrick company, it has demonstrated anew in "Leah Kleschna" that its popularity is built on a road against which the waves of competition dash in vain. Willard Mack having disappeared, and Frederick Moore being content with one week's experiment.

Next week, with Rose Stahl coming back to the theater and "The Burgo-masters" charming strains ascending from the Colonial, things ought to wear a distinctly rosier tint to the orbs of the local stockholder.

ROSE STAHL IN "THE CHORUS LADY."

With all the prestige that attaches to a London triumph Rose Stahl comes to the Salt Lake Theater Monday night for a week's engagement in "The Chorus Lady," a comedy of stage life

of Dockstader's minstrels. Is playing the Orpheum circuit this year and making a success greater even than when he was with the minstrel organization. "The Squarer" is the name of the sketch which will be presented by its actor-author, J. C. Nugent, assisted by Miss Julie York. "The Squarer" impersonates a bumbling person trying to adjust matters with the wife of a friend, also recovering from the effects of overmuch stimulation.

Miss Renee, described by enthusiastic admirers as "Goddess of Music," plays in succession piano, position, cornet, saxophone and ocarina. Adolph Glose will present a piano offering. Mr. Glose is a veteran of the stage and though talented is possibly best known as the father of the brilliant Auguste Glose. Otto Dobes and Juliette Borel have a singing and dancing number in which they have achieved success. The last number on the bill is Kayjama, expert Japanese harpist. There will be new pictures and the usual excellent musical program by the Orpheum orchestra.

"THE BARRIER." The seventh week of the Ingersoll company at the Garrick will be celebrated by a production of "The Barrier," a dramatization of Rex Beach's great novel. As most people know, the story is laid in Alaska during the first years of the wonderful gold discoveries. It is full of strong characters, the leading part being that of John Gaylord, and another strong part being that of Captain Burrell which falls into the hands of Mr. Ingersoll. There are also telling ladies' parts, Miss Neilson having the role of Neela, and Miss Pringle the part of the full-blooded Indian queen. Mr. Seymour will have the part of Stark, while Mr. Crosby will fill the role of Gale. The piece is full of thrills and adventures, and fine opportunity for scenic effect, all of which the artists of the Ingersoll company will make the most of.

"The Barrier" will run all of next week, with matinees Wednesday and Saturday.

THE SHUBERT THEATRE. The new leading lady of the Allen Curtis company, Miss Maud Beatty, will be introduced at the head of the company at the Shubert theater in the new bill the coming week. The sketch

"Twelve years" said the playwright, in an incredulous tone. "Surely we've been here longer than that."

George E. Lusk, the old-time theatrical director, who has many friends in Salt Lake, is now stage manager of the stock company of Springfield, Mass. Mr. Lusk's striking face looks out from the pages of the Springfield News of Sept. 23.

On the posting of bills advertising the appearance of Gen. Botha's daughter in succession piano, position, cornet, saxophone and ocarina. Adolph Glose production at Johannesburg the South African premier received sheets of letters from Dutch residents objecting to the performance as "ungodly." Miss Botha, therefore, decided not to appear.

Rehearsals of "Nobody's Widow," in which Blanche Bates is to be the star, began last week at the Belasco theater. For the supporting company David Brodsky has engaged Adelaide Prince, Edith Campbell, Dorothy Shoemaker, Bruce McRae, Harry Tighe, Henry Schumann-Heink and Winthrop Saunders.

"The Member From Ozark" is the fortieth play which Augustus Thomas has written. The heroine of his first play—a little one-act sketch, "Editha's Burial"—is now his wife. She was Miss Lisle Colby and was a protegee of the playwright's father, Dr. E. B. Thomas, when she played the child part.

Miss Julia Marlowe, returning from Europe, told the customs inspectors that she had with her gowns worth \$10,000, explaining that they were for use in "Macbeth." Patently Miss Marlowe is of the opinion that Lady Macbeth, although she walked in her sleep, was what Bert Leston Taylor would call a "considerable dresser."

The latest antic of the British censor of plays is to forbid a historical drama by Laurence Housman dealing with the career of George IV and his queen. Neither of these persons being deserved reverence in life and no self-respecting writer has ever accorded them any since. It is fortunate there is no censor of books in Britain. We should never have had Thackeray's "The Four Georges" had there been.

Mrs. Flske will soon produce a new



AL JOLSON.

The Blackface Comedian, Last Year With Dockstader's Minstrels, Who Will Be a Feature of Next Week's Orpheum Bill.

Two More American Plays Hang Fire in London

London Dramatic Letter.

(Special Correspondence.) LONDON, Oct. 1.—It looks as if the autumnal crop of failures had this week received three important additions, one of an absolute order, and two which may per-

haps hang in the balance for a little. The first is Hall Caine's "The Bishop's Son," at the Garrick, and the others are "Young Fernald," Evelyn Millard's latest production at the New theater; and "Arcy of the Guards," presented by George Alexander at the St. James's on Tuesday night. Of the trio, "Arcy" and "Young Fernald" are the work of American writers and their prospects in London consequently may interest us more than the other. "Young Fernald" is well-known in America and I need say no more regarding it than that it just contrived to scrape through at the first performance. Doubtless George Alexander's personal popularity will carry it for some eight or ten weeks. But even that I should not like to bet upon.

"Young Fernald" bears the signature of Mrs. E. G. Sutherland and Miss E. M. Dix, who wrote "The Breed of the Treshams" for Martin Harvey, and deals with a sort of twentieth century Benedict and Beatrice. I can imagine what E. S. Willard would have achieved as the woman-hating, dry-as-dust bookworm and recluse in "Young Fernald," but Norman McKinnel was made in a different mould. Nor was Evelyn Millard particularly suited to the role of the mannish and independent young heroine. Of "The Bishop's Son" there is really nothing to be said. It is a dull, tedious and preachy melodrama which will care to sit out except as a penance.

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I hear that George Tyler has completed arrangements for the presentation of "C. M. S. McElroy and Ivan Carter" in New York about the end of November. He has engaged Emmy Wehler for the leading female character and Harry Connor as principal comedian. Wehler has received from him a contract which would make even American players open their eyes were I to mention the conditions. In her own line she is really quite a brilliant vocalist and a particularly chic actress. But somehow she has never been quite appreciated over here. This perhaps is as much George Edwards' fault as her own, for at Daly's she has merely been given a secondary position. She will appear in New York as a star of the first magnitude, and there is every reason to hope that she will quickly make good on your side. Tyler, by the way, has just secured the American rights in a German military play named "Kassernaffe." In the adaptation of which McElroy is busily engaged at present. I believe the piece has done remarkably well in Berlin, and as the story is of general application, it is likely to do equally well away from the country of its origin.

Having said goodbye to her husband (Weedon Grossmith), who should have arrived by the time in New York, May Palfrey is turning her attention to West End management. With this object she has secured the Kingsway theater from Lena Ashwell and will produce there in about a fortnight's time a new farce named "Company of George," by R. S. Warren Bell, former editor of "The Captain," a magazine for boys, and author of a number of boys' novels. May Palfrey will no longer appear in the piece; but has secured Lottie Venne and Kenneth Douglas as the two bright particular stars of her company. Douglas is a rising young actor who has been with Cyril Maude for a considerable time and who is at last to have the chance for which he has long been waiting. May Palfrey is confident about her venture and expressed to me the other day her firm belief that she had got hold of that rare and precious thing, a play which deals with a contest of wits between a hostess who wanted to rid herself of a guest, and a guest who resolutely declined to take the hint.

There has been a drop in the advance booking for "Henry VIII" at His Majesty's, and Tree, who, a week ago, had every confidence that the revival would serve him until Easter, seems rather inclined now to put the date at Christmas. His idea was to follow on with "The Forest of Wild Thyme," which is always a sure card for the festive season when the young folks are at home for the holidays and intent upon going to the theater. It is not a bad policy to give his public too much even of Shakespeare, and today he is all for a modern play. Should he remain in the same mind he will present "Typhoon," the adaptation of a rather remarkable German play in which all the characters are Japanese. But as I have said, he seems to have changed his mind, and he is an inveterate opportunist and his plans are invariably likely to take new form at any moment. He also has in hand a fairly spectacular play, "The Forest of Wild Thyme," a young but exceedingly clever poet, Alfred Noyes, for which the "colored" composer, Colegridge Taylor, has written music. This is to have been the Christmas novelty at His Majesty's, but owing to the success of "Henry VIII," Tree contemplates leasing another theater which he intended to produce it. The action takes place chiefly in fairyland and there are one or two scenes which have quite a religious flavor.

G. A. Redford, the licensee of plays, has once more been distinguishing himself by refusing to pass a piece written by Laurence Housman which Gertrude Kingston had intended to produce at her little theater. The alleged reason for the censoring of the piece is that among the original characters George the Fourth and Queen Elizabeth figure prominently. It is, indeed, with the episode of the queen's divorce by the monarch whom Thackeray castigated as "the first gentleman in England" that the action of the drama deals. Personally, I do not consider that the introduction upon the stage of historical personages so nearly allied to our own times is altogether justified. The dramatist may not have set forth with the intention of ridiculing them but if they are ridiculous in themselves, or if their resurrection is likely to awaken painful memories, it seems kinder and more politic to let them rest quietly in their graves.

I mention this subject because it has a bearing upon the new play that Lewis Waller has lately acquired from William Devereaux. When discussing the piece with me, Waller expressed some apprehensions as to what the censor's attitude towards it was likely to be. It appears that in that also an English monarch plays an important part, that monarch being George IV, who with his most gracious and rollicking favorite, Lady Yarmouth, proves a potent factor in rescuing the hero from the pitfall into which he has been led by the villain's machinations. The censor's attitude towards Housman's latest effort suggests that Waller has solid grounds for anticipating trouble in his own case.

"IT BEATS ALL!"

This is quoted from a letter of M. Stockwell, Hannibal, Mo. "I recently used Foley's Honey and Tar for the first time. To say I am pleased does not half express my feelings. It beats all the remedies I ever used. I contracted a bad cold and was threatened with pneumonia. The first dose gave great relief and one bottle completely cured me." Contains no opiates.—Schramm-Johnson Drug Co.

Patricia O'Brien at the Passion Play

BY ROSE STAHL.

THE first surprise that befell me when I arrived in New York after my European tour, was that some people considered my attendance at the Passion play—a well, what shall I say?—almost a joke. To their minds the pilgrimage of Patricia O'Brien, chorus lady, to Oberammergau was, if not incongruous, curious.

Yet from my viewpoint, one in which the atmosphere of blang, spotlight meriment and stage make-up does not entirely prevail, the visit to Oberammergau was the most interesting portion of my whole journey.

Would it be unorthodox for one to say that the visit to Oberammergau and its solemn spectacle was refreshing? Yet that word partly summed up my impressions when all was over. The beautiful simplicity of society organization in this community of strong working people, enthralled by a religious mission they are certain is divinely inspired, was a most refreshing study. The physical surroundings, the living conditions, the manners of these lovable folk, all assisted my aim of forgetting the New York sky line, the setting jump on the road and the stage setting of the "big second act."

But I went there to study the acting of the Passion players as well as to forget America. And in Johann Zwineck I found plenty of opportunity for professional attention. He is the Judas, you know, and from the artistic outlook his is the most desirable role in the Passion play. It is the part in which genuine histrionic effects can be produced and in its range of the emotions—devotion, treachery and remorse—it is not dependent upon the surrounding glamour of the holy setting. The latter is the basis of interest for most of the other characters.

In the role allotted him Zwineck is fortunate, and his capabilities are decidedly above the average, even at a professional rating. His striking attitudes, his snarling display of money lust and his prostrations when the betrayal has been accomplished, are wonderful to behold. The shadings and technique receive the nodding approval of professional onlookers. Positively I believe that his acting is the crowning

proof of twentieth century tolerance and moderation. In a past era not so very distant, such a complete and realistic enactment of the traitorous Judas would have roused the peasant onlookers to resentment, enough perhaps to carry harm to the poor impersonator of Judas and the Roman soldiery in the bargain.

Zwineck is an old man. Sixty-nine is his age, I was told. It is his third successive appearance as Judas in this spectacle which measures its intervals by the decade. He does not look his years, but undoubtedly this will be his last appearance in the role. His young daughter is the Holy Mother, and plays her part with delicacy and with notes of anguish which find their way to the sympathies. Lang, as the Christus, attains the divine dignity and resignation one expects.

As for the American tourist, he is everywhere in Europe, and when I found him plentiful in Oberammergau I could neither gasp nor complain. People insist that he is now the financial mainstay of the production. Many of his type make the Oberammergau pilgrimages with Paris in the same itinerary, but so far as I could discern he is respectful, intelligently interested and not more than reasonably rebellious at some of the demands of the thrifty natives.

As I stated before, my sojourn in Oberammergau was "refreshing." But when I say that, trust me, I did not go there for a rest cure.

THE MORMONS AND THE THEATRE.

An interesting compilation forming the history of theatricals in Salt Lake, by the late John S. Lindsay, for sale at the Deseret News Book Store. Price 50c.

READ THE

THEATRE MAGAZINE

FOR THEATRICAL NEWS AND STAGE PICTURES.



ROSE STAHL.

In "The Chorus Lady," at the Salt Lake Theater, the Great "Dressing Room Scene."

by James Forbes, author of "The Commuters" and "The Traveling Salesman." Miss Stahl, whose remarkable engagements all over the United States have endeared her to local players, has been winning a reputation as a comedienne lately. She had not only presented her clever play in every city of this country, from coast to coast, but has been the British lion in his den and come forth as victorious as did Daniel of Biblical times. It was with some misgivings that she and her company embarked for London, for many an American play after sailing smoothly and with a record of popularity in this country had been disastrously wrecked on the rocks of British audiences. But it remained for Miss Stahl and her play to score a positive triumph, and they prospered for 100 nights at the Vaudeville Comedy theater in the British metropolis, where press and public united in acclaiming this clever star as the "American Bernhardt," a title of which she is entitled to be justly proud.

Miss Stahl, who has now played the role of Patricia O'Brien over 2,000 times without missing a single performance—a record, by the way, which is hardly equaled by any other American star—still enacts that lovable heroine in the joyous sprightly fashion which impresses upon her audience the fact that she is getting just as much enjoyment out of playing it as they are in watching and listening. Manager Henry B. Harris is sending her practically the same cast and production that were seen during the New York and London engagements.

"MARY JANE'S PA" AT COLONIAL. While "Mary Jane's Pa," in which Mr. Max Fignman will be presented by Mr. John Cort at the Colonial next week, is announced as an idyllic mid-west comedy, and might give one the impression that it is one of those sweet bucolic dramas of country love and tribulations, it is in reality a great big comedy drama of real life in the great middle west, with strong characters doing strong things amid vital situations. The big scene of the play comes at the end of the second act—in it a newspaper goes to press. The climax is reached when Rome Preston, candidate for nomination, declares the modern cylinder press and upsets the type of a story exposing the corrupt practices of his rival, in order to prevent its being printed, and thus saves the career of the newspaper. Rome Preston, the woman he has loved in vain, from the threatened revenge of the opposing candidate. She discovers the accident to the press and is in desperation, when her husband, played by Fignman, himself a tramp printer, awakens from his lazy demeanor at her impassioned call for help, and sets the story. He then prepares an old-fashioned hand press that is in the corner, and amid the greatest enthusiasm, turns out the paper, printed on one side, and wins the big political battle for his wife.

AT THE ORPHEUM.

"The Top of 'Tn' World" dancing organization will headline the coming week's list of attractions at the Orpheum theater. It will present "Kris Kringle's Dream," with the famed Colie ballet. This act was the sterling feature of the musical comedy of that name last season when it was little less than a sensation. Its translation to vaudeville gives it added value. Al Jolson, last season the big feature

of Dockstader's minstrels, is playing the Orpheum circuit this year and making a success greater even than when he was with the minstrel organization. "The Squarer" is the name of the sketch which will be presented by its actor-author, J. C. Nugent, assisted by Miss Julie York. "The Squarer" impersonates a bumbling person trying to adjust matters with the wife of a friend, also recovering from the effects of overmuch stimulation.

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THEATER GOSSIP

Miss Anglin has her choice of two plays for the coming season—"The Backslider," by George Egerton, and the other a piece by Louis N. Parker, which has no name as yet.

Edward Sheldon, who wrote "The Nigger" and "Salvation Nell," has completed a new play, called "The Murder," in which Florence Roberts will star. Miss Roberts expressed herself as being pleased with the scenario of the play.

Maud Fealy has relieved Mabel Taliaferro of the task of acting the heroine in "My Man," a play into which she was thrown as substitute for Edna Brothers, who fell ill on the eve of the launching of the play.

Henry Arthur Jones will return to this country in a few weeks to superintend the production of a new play and to lecture at various colleges on the present state of the English-speaking stage.

During his New York engagement in November, William Faversham will make two new productions, one "The Fun," by Edward Knoblauch, the author of "The Shulamites," and the other a Shakespearean play.

Louis N. Parker is at work on a play on the subject of Benjamin Disraeli, in which George Arliss is to appear. Except as a minor figure in "The Last of the Dandies," this picturesque personage has not been seized upon for stage purposes.

Mrs. Flske will produce in New York next March, "The New Marriage," a comedy by Langdon Mitchell, author of "The New York Idea," "Julia France," by Mrs. Gertrude Atherton, and a play of German origin which is to be adapted for our stage by an American writer.

George Bernard Shaw one night was invited by a friend to hear a string quartet. Throughout the program he sat with a stony look on his face. The friend drew a little wince from him, said: "Mr. Shaw, these men have been playing together for 12 years."

play, by Harry James Smith, entitled, "Mrs. Bunstead-Leigh." This is the author's first attempt at drama, and is said to be on new lines with an amusing part for the star. With it will be played one of J. M. Synge's Irish plays, "The Shadow of the Glen." Mrs. Flske also has a new comedy by Langdon Mitchell, called "The New Marriage," and a piece by Gertrude Atherton, called "Julia France," which seems to include a vision of the woman of the future. Mrs. Flske will not be seen in this neighborhood until March.

One by one does George Tyler of the firm first among the actors of favorite stars. Gertrude Elliott, Margaret Anglin, and Lena Ashwell, whose association with the Liebler firm has already been announced, is closely followed by the actress, which will be played in the next two years Miss Netherole will appear in a repertoire of her plays in addition to a new play, which the energetic Liebler press represents as the most important work of the season. It will be remembered that Miss Netherole's osculatory demonstration was the season's sensation several years ago.—Mirror.

Kyrle Bellow began his season Sept. 27, in Bridgeport, Conn., in Henry Bat-taille's "The Scandal." If this play from the French is anywhere near as successful as Mr. Bellow's former appearances on the same stage, "The Thief," he will need no new play for some seasons to come. Mr. Bellow is another of those players who gain recognition on the English stage and then crossing the Atlantic find no hearty welcome that he determines to remain here. His choice of plays has been fortunate, including more notable successes than plays that were but moderately prosperous. "The Gentleman of France," and "The Thief" are the three productions which Mr. Bellow's name always recalls. Last season might be called his "off year," for "The Builder of Bridges," though not a failure, was not a success. "The Thief" is a standard of former years.—Mirror.

After a summer in Europe, Julia Marlowe returned to New York, Sept. 28, on the Oceanic. Miss Marlowe looks much refreshed, and according to her own story, is a great busy on Shakespeare's "Macbeth," which will be one of the Southern-Marlowe new productions this season and which will open in Boston on Oct. 24. A summer vacation for Miss Marlowe does not mean a summer of idleness—merely a respite from exacting night-after-night appearances on the stage. A pilgrimage to the Macbeth country of Scotland and a tour of "Rural Wales" in the hope in search of costumes filled the greater part of her time. A few weeks' rest at her villa in Rapallo, Italy, was sufficient to relax the strain of last season's tour. With her she brought valuable costumes for use in "Macbeth," all of which she declared to be the customs officials, a proceeding in view of recent discoveries of smuggling on the part of social and theatrical celebrities, rather unique.—Mirror.

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BY REX BEACH AND EUGENE PRESBY.

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